Carlo Marx and Ilaan – Driving in Jazz

By Shomit Sirohi

I. Cinematographic principles of the

plan of the novel, cars, roads, cafes and jazz complexity – Follow

Breton’s writing

- “le plus de fiction, surrealisme, un developme

nt de utopianes e stylistics en le opciones.”

Allen was speculting

in Panama, a woman was following Isean in America, and

science fiction was with them, Ilaan was on a apartment life.

II. Complex roads and Cars, Jazz the Plan of the Novel

First there is a stop in Baltimore, where in fact Carlo Marx was waiting and talking

about sandwiches and some coffee to go. This then is at another thematic level, how

in fact the process goes to science fiction – how in fact the American

voice is also really funny. In a long meditation on the culture of a country, and its

process of firm exposition of Marx’s capital in the most efficient sense of

scientific process – there is also in another thematic level its humorous meanings.

It is that science fiction behaviour explores, as Allen also called Carlo is busy

working in his car on the explanations of science fiction. Why in fact he spends on

hour on a television screen talking on the phone as it were to nonetheless

a journalist. He was in fact a journalist from California, and was a mediation

between Carlo Marx and Stephe Broadway a major actress who fell in love with Carlo

through Isean. Isean then was meditating on his car and the slow walk of Stephe

and her style in a car. The movement of symphony then reminds

Carlo on the seriousness people spend their life on while the point is humorous –

it is a wealth and company which is labouring people in Whitman’s astronomy.

It is the mix of fact and undeniable fact which gives birth to humour and science fiction. The

opposite of science then in a sense is fiction but it is also humour. In Panama he

remembers as he walks to his car – there is a process – a major process of drug use

and cannabis fields which were purely speculative styles he derived in his Yage

writings. In fact then Ilaan was racing in a car with Zera and was in fact speeding

into South Newark where he got off and she got off and they were in fact checking

out a small café, where Isean walked out some two blocks down and cornered

into the store and found a radio which he was looking at and then Matthew, a

black man was basically at the intersection and a series and indirect gathering

happened to form.

III. In Baltimore Carlo Marx is

on a
Phone
In fact then
Carlo calls
Ilaan and
Belano is
busy in
New York

on a phone which then called Ilaan again, which then made him talk in the café and

talk to Zera who introduced him to other women, Scarale and other

women including Natalia and some women in fine clothing.

Many intersections of many people in America then is humorous to

understand. For women discussing for an hour, with Ilaan his problems of life and

expression, which then gives birth to humour – that process which is like a fact being read

out in poetry.

“The developments of science fiction, all

its processes of merging fiction with a utopian outlook is to clinch the point – is it

afterall the movement of facts, bodies and arrows in the sense of Achilles and the Greek

art of metaphysics of Hippias, that afterall the world of science fiction is a

process of utopian humour.”

This lecture was recorded in paper.

Many people jumped onto the car and got inside then later.

Ilaan told them to go to New York. He himself was talking to Matthew

and was interviewing him on the phone. Belano led to Baltimore and met

Carlo Marx mid way in the highway where they found each other by co-incidence it seemed.

Part II – Speed

I. Ilaan on Breakneck Speed in A Car

In fact then the process was fast and Ilaan was speeding through the

city of Newark and winding roads to him to Baltimore and even New York.

II. Series, and Queues for a Bus

In fact the Zera got

into a bus,
and other
women
made it to
the metro,
they were
laughing on
all the

meetings in America.

Part III – Companies

I. In fact Billing on this whole Set of Temporalities

In fact then the businessmen, Carlo Marx explained – in fact the businessme

n make a profit and in fact they make it to as he was closing in on Lima, Ulises Lima

in fact. That it is Greek metaphysics that they do for the country – for the culture.

II. Companies working – A American Idealism

belongin
g to them

Carlo Marx sang all night on American Idealism

and its websites and fortunes which serve society in a number of financial

flows and that then is the flows of finance and money – dynamic spending, virtual

stores – all that is called flows anyway in America.

Carlo left the car and

bought a bunch of beers from We-Beach-Ho, which was then his investment

he argued going a bit idealist.

Part IV

I. Companies working and workers working

Ilaan then argued if it is then economics – it must be more actually capital or

company working – that then is called fundamentalism on this Greek family story

– why demand from Tsipiras when you can demand from capital – working

on demand anyway for their own financial gains.

II. Women driving

cars in America

In fact then cars speeding and women talking and

so much listening to the radio.

III. Complex Roads and Cars

and
Cafes in
fact a
News
shop

In fact then
a news shop

Belano was explaining the rates on televisions, he was talking about the architectur

al aspect of companies. He even meant about this road, and that car and that whole

complex temporality of being on the road. Horizontal assemblies of people. Matthew

and Ilaan were talking about history and all this history going into

the making of the working class and all that process called company-formation

and all that process called jazz in fact, yeah jazz.

Jazz explains

Matthew was explaining that its like jazz – one movement for the series, and

another for the company and so many movements for the state and rates

and all that spending.

Part VI Off to San Francisco

to chill out
in fact

I. Carlo and
Isean
with
Ilaan and
Belano,

even
Lima

So Lima kept talking about in fact the process he

called
poetry –

“That I was
first poor,
and that I
was into
Marx,

That I made it to the pier of a port,

That I
travelled
the ships,

Made me
know
nature,

That nature was so everywhere.

I was all about the roads,

And cars,

Science like that.

Why science is pure,

A pure world,

And we believe in impurities, like the Grundrisse

Mix it up,

Cannabis like

Complexities for you to follow,

Nature and roads,

Cars, all of that is speed and its process of science

In fact companies then accrue wealth which is called,

A Plan,

Or it can go into crisis,

Unless he keeps working,

But business cycles,

And all that is free excercises

That labour runs also

This process,

Process rap.”

Part VI.

All the processes

are then intersecting movements of Carlo and all meeting in jazz, and many movements

later they were in Madrid.

For the women to meet Ilaan.